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MOUNTAIN PHOTOGRAPHER: Ed Dupuy is not only a craftsman with wood, but he is also an artist with a camera. The cover picture on this issue was taken by him, as were the Fair pictures. He operates the Village Workshop at Black Mountain, N. C., and is an active member of the Guild.

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Craftsman's Fair

by Frank Smith

WE ARE JUST BACK from the Craftsman's Fair at Asheville and are still thrilled at seeing so many beautiful articles gathered from the many mountain centers as well as from individual craftsmen.

The craftsmen were all friendly people and gladly talked about what they were doing. They loved their craft and revered the materials with which they worked. It gives one a joy and new faith in craftsmanship to know such people.

I proudly wore a badge "Related Folk Arts," in common with the others who sang or danced at the Fair. It made us all want to dance well to be worthy of belonging to this company of craftsmen. A folk dance or singing game, like a traditional design, is a thing of beauty in itself. But the dancer, like the weaver, must bring it to life.

The result of any good craft is two-fold: the beholder enjoys the work of the craftsman, and he feels within himself the desire to create with his own mind and hands. Certainly none could see the many crafts and arts at the Fair without both enjoying them and feeling the inspiration to create.

The Fair has a greater function than to demonstrate the skill of individual craftsmen, however. It dignifies the area in which we live. It produces a significant change in the way people from other parts of America think and feel about the Southern Highlands.

The thing which particularly thrilled me about the Fair was the way in which the folk arts -- singing, dancing, storytelling, puppetry, music, etc. -- fitted so perfectly with the crafts. They hold together like a well made mountain chair, for they both arise out of a unified culture, and are an expression of a people well-versed in the art of living.

The Fair is an ever-developing show-window of our region, and in the years to come it will do even more to develop more sympathetic understanding of our whole way of life in the Mountains.

((((Mr. Smith is a recreational leader who served as a folk dancer, story teller and puppeteer at the recent Craftsman's Fair. He is Recreational Editor of this magazine.))))

FAIR PHOTO ALBUM





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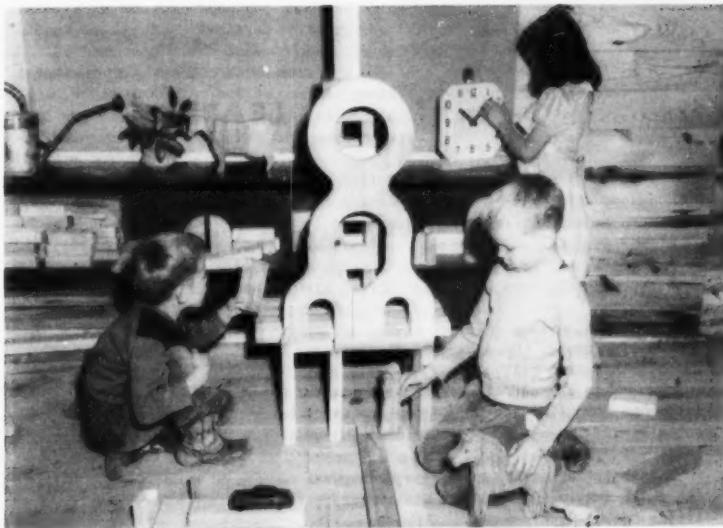


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THE PICTURES: (1) Mrs. Emma Conley, Penland, entrances two young visitors as she works on the flax wheel. (2) Mrs. Ed Higgins, Burnsville, N. C., braids a rug as she displays other of her work in the background. (3) One young man is centering all his attention on G. B. Chiltoskie, while a group watches (4) Walter Lee Cornelison of Bybee, Ky., turns a pot on an ancient wheel. (5) That is Fannie McClellan of Brasstown, N. C., using walnut hulls, mullen, sedge grass and other natural material for dyeing woolen yarns. (6) The folk arts were represented with singing, dancing, storytelling, puppetry, etc. Georg Bidstrup, one of the leaders, faces the camera in the small circle. (7) Dick Chase came over from Abingdon, Va., to entertain everyone with his Jacktales.

All photos by Ed Dupuy, Black Mountain, N. C. Copies of these and other Fair pictures may be ordered from him.

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THE WHOLE FAMILY

LEARNS

AT RABUN GAP

by H. L. Fry

The Sept., '50, issue of the *American Vocational Journal* carried this statement:

In the extreme northeast corner of Georgia, the Rabun Gap-Nacoochee School offers the unique system of bringing farm families to school farms for a period of training in how to make a good living from the soil.

This brief paragraph sums up a great deal of our work. We believe that the whole family unit can be, and indeed must be, educated for better living in the Highlands.

Our school, in cooperation with the local public school system, provides better educational opportunities to both day and boarding pupils and to both children and parents. The plan of cooperation makes available more modern school facilities and better trained teachers than might otherwise be available.

The elementary school enrolls children from the community, from families who live on the school farms, and from families on the school staff. The high school does likewise, and in addition admits boys and girls who are from isolated mountain communities and who must live in dormitories.

The adult program includes the men and women who live at the school on family farm units, as well as those in the community who wish to participate in the school's various activities.

To be admitted to one of these family farm units a family must make application and be approved just as a student applying to the boarding school does. The family must possess reasonably good health, be interested in obtaining better opportunities, and show promise of being able to profit from a period of training at the school. Children of farm families are expected to make satisfactory progress in the elementary and high school grades. The adults are expected to improve as farmers and home makers during their period at the school. This period may be as much as 10 years provided progress has been satisfactory.

The men on the school farms attend evening classes taught by the writer

as a teacher of vocational agriculture. In addition to the evening classes that meet from 2 to 4 times monthly, depending on seasonal needs, the training program includes frequent visits by the teacher to the farm on which the trainee lives. Likewise, the women attend classes and group meetings, usually in the afternoon and as often as once per week. A woman trained as a home economist is employed to teach the farm women.

The course of study followed for the men includes most of the more important problems connected with the big job of earning a living on the farm. These problems include: better pastures, more and better livestock, soil and forest resources conservation, improved crop practices, operation and maintenance of improved farm machinery, and the construction and upkeep of farm buildings.

In developing and carrying out a training program of this kind, many sources of assistance and information are utilized. We visit the better homes and farms in the community. Services from the state extension and experiment station forces, and from the soil conservation and forestry departments are used. Some demonstrations are conducted on the farms. Illustrated materials, such as film strips, slides, motion pictures are used in dealing with the problems studied.

The course of study developed by the women includes such subjects as family health, family food supply, clothing, child rearing, recreation, etc. These are dealt with in the classroom, which also serves as a work center, and in small groups meeting in the homes, as well as by individual visits on the part of the teacher. Here again the services of the home demonstration agent, the county nurse, and others are utilized.

When advisable, both men and women, and sometimes children, meet together to discuss problems in common. These matters may include problems relating to family behavior, citizenship, thrift, Christian character training, etc. Some effort is made to improve or provide recreational activities by holding picnics, picture programs, family

suppers and the like.

In order to evaluate the training program as somewhat outlined above, studies have been made from time to time, a part of which is reported in the following statistics.

It should be stated that this particular study was made during 1949-50 and covered a period of two calendar years, 1947-48. These figures represent the average for 16 families. The period "before training" represents the year before the family moved to the school and the first year at the school. The period "after training" represents the years 1947-48. These figures show something of the progress made in dealing with the problem of family food supply, which is a problem dealt with to some extent by both men and women, as well as their teachers.



TYPICAL FOOD ITEMS	FAMILY FOOD SUPPLY	
	Before training	After training
Milk cows (number)	1.5	2.8
Laying hens (number)	30.0	66.0
Vegetables canned (quarts)	180.0	445.0
Fruits canned (quarts)	183.0	413.0
Meats canned (quarts)	16.0	55.0
Irish potatoes stored (bu.)	27.0	43.0
Pork cured (pounds)	324.0	500.0
Syrup made (gallons)	19.0	30.0

The records show that most of the men become better farmers after a period at the school. This is evidenced by the fact that they make bigger yields, keep more poultry and livestock during their latter years at the school than when first coming to the school.

The same is true for the mothers. They do a better job of feeding and clothing the family, keeping the family healthy and developing proper family relations after a few years at the school.

One of the criticisms of our Farm Family Program is that we do not have a placement or follow-up program whereby we can continue to keep in personal touch with the families after they leave the school. However, from my own contact with over a hundred families over a period of 21 years, I can state that many of these families have become home and farm owners as a result of their stay at the school. Others have been able to rent some of the better farms in the surrounding counties, while some have gone back to farms from which they moved before coming to the school.

Like students in any school, some of these families--due to many factors involved when dealing with whole families--do not succeed in all respects as we would like for them to do while at the school. However, the records show a good percentage of the families making progress when measured by criteria applicable to the training program in which the family participated at the school. The writer is personally acquainted with a relatively large number of these families who have participated in this program. Almost all of them are good citizens in their community, and are making contributions to the common life of their area. #####

PLAY EQUIPMENT

 SUGGESTIONS AND DIRECTIONS for making homemade school play equipment will appear as a regular feature in this magazine beginning with the next issue.
Any teachers, PTA officers and/or interested parents who are anxious to build equipment this fall may write to this magazine, Box 2000, College Station, Berea, Ky., for immediate help.

HEALTH*Dr. Robert Metcalfe, Editor***HERE COMES THE DENTIST!**

WORKING WITH CHILDREN IS ALWAYS CHALLENGING, but when the need is as great as it is in the remote mountain counties of Kentucky, the Public Health Dentist is encouraged to do his very best for the fine and wholesome youth in need of dental care. Many of these children have never had instruction in oral hygiene nor ever visited a dentist. With one dentist to serve the population of two or three counties many of the people are going to have to go without needed dental work. And unfortunately the children's teeth are the first to be neglected.

Many parents in the mountain area do not appreciate the importance of retaining the natural teeth. They think only in terms of removing offensive teeth without regard to restorative and conservative dental procedure. This attitude reflects the urgency of dental health education as well as correction in any dental aid program in this region.

Children of this area, when examined, reveal an exceptionally poor state of dental health. The changing conditions of mountain life within the last twenty-five years help to account for this. The isolation of mountain communities is a thing of the past. Passable roads make the rural grocery store and the county seat accessible. Mountain people now have money with which to buy, and the child's school is usually not far from the store where candy and soft drinks are available. Little Johnny will often forego his milk at lunchtime in order to buy a candy bar never realizing the resulting damage to those irreplaceable teeth in his mouth.

To help in these critical areas the Dental Mobile Units of the Kentucky State Department of Health are assigned to the county for

an allotted number of weeks, provided the program is sponsored by the local health organization and local dentists.

After the arrival of the Mobile Unit the first step of the program is the examination of the school children in the first six grades, under twelve years of age, by the dentist and his assistant. They travel to the schools, wherever they may be and in any fashion they may find to get there, by truck, by mule back, or on foot.

As most of these children have never visited a dentist, and many have never even brushed their teeth, the number requiring treatment by the dentist assigned to the program is exceptionally large. If their parents consent and are unable to pay for dental care, children of the first and second grades are given no-cost treatment at the Mobile Clinic including oral prophylaxis, fillings, and the elimination of infection in the mouth.

Next in the program is the visit of the children to the dental trailer. The youngsters wait their turn outside the trailer. Some must wait several hours, depending on the number coming from their particular school. Many of them must leave home as early as five-thirty in the morning in order to reach the point of assembly, where the county school bus will pick them up. This often involves a hike of six or eight miles up hollows and down creek beds. The school bus then brings them to the dental trailer. This may mean an additional thirty-five or forty miles of travel. It can be seen that coming to the dentist usually amounts to a day's effort on the part of the child. It is unfortunate that in his attempt to restore the child's mouth to health the dentist must often extract the first permanent molar tooth. This loss could so easily be avoided if the child were instructed early in life to care for his teeth.

The behavior of the children is surprisingly good considering the fact that many of them have not an idea of what a dentist's office looks like, much less what goes on there. They are generally well-behaved and reasonable.

We who work with the children on the trailer realize that besides serving the health of the child, we are helping him to meet an early psychological challenge, that of coping with a very unpleasant situation alone. Mountain children are generally oversheltered within the family group. For most of our patients the dental experience is the first major problem in the outside world that they must meet as individuals.

We realize that our conduct in directing the child's reactions in this situation will have far-reaching effects not only on his future attitude toward dentistry but on his own general personality

development. We try to impress on him that his dental difficulties are his own personal problem. Although we will help him, it is only through his cooperative action that the difficulties can be eliminated. We feel that our own contact with the child in this early dental situation can and should be a positive factor in his subsequent independent development.

The people of eastern Kentucky are rapidly awakening to the value of children's dentistry. The discouragement, however, is in the limitation of dental service for children. One dentist serving several counties with combined populations of ten to thirty thousand can hardly hope to give adequate service to all. Unfortunately it is the children who suffer most from the situation. *****

((((The Dental Mobile described in this article has been sponsored in many mountain communities with funds from the Health Committee of the Council. The bulk of these funds in recent years has come from the SIGMA PHI GAMMA SORORITY, which has concerned itself with many projects of the Council in recent years.))))



CRAFTSMEN . . .



Do You Know?

WHERE TO GET WHAT

"The National Directory of Crafts Suppliers."

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Penland School of Handicrafts
Penland, North Carolina

MOUNTAIN MUSEUM OPENS

» AN ADDED ATTRACTION at the new Parkway Craft Center on the Cone Estate near Blowing Rock, N. C., this summer has been the Frances L. Goodrich collection of mountain crafts. Through the interest of the National Park Service and their generosity in giving the services of their museum experts, the collection has been beautifully arranged so that visitors may now see many examples of old crafts and craft tools going back to pioneer days.

On Miss Goodrich's old loom, patterns are again being "tromped out" with her drafts for threading the patterns shown nearby. Bits of linsey-woolsey and jeans, and many samples of cotton "checks" show the materials that used to be woven on such a loom.

The collection was given in 1938 to three trustees "for the benefit of the Southern Highland Handicraft Guild," by Miss Goodrich. After several years of wandering in various institutions, the collection has now found a permanent home.

The real heart of the display is the old Double Bowknot coverlet, dyed golden brown with chestnut-oak bark and woven about 1855. It was this "gift of pure neighborliness" from a mountain neighbor that in 1895 inspired Miss Goodrich's work with the crafts.

Searching for a way to brighten the often drab existence of her neighbor women, she recognized that this gift held the answer. Looms and spinning wheels were brought from the barn or loft and put to work; old drafts were discovered and craftsmen with the old skills were sought out.

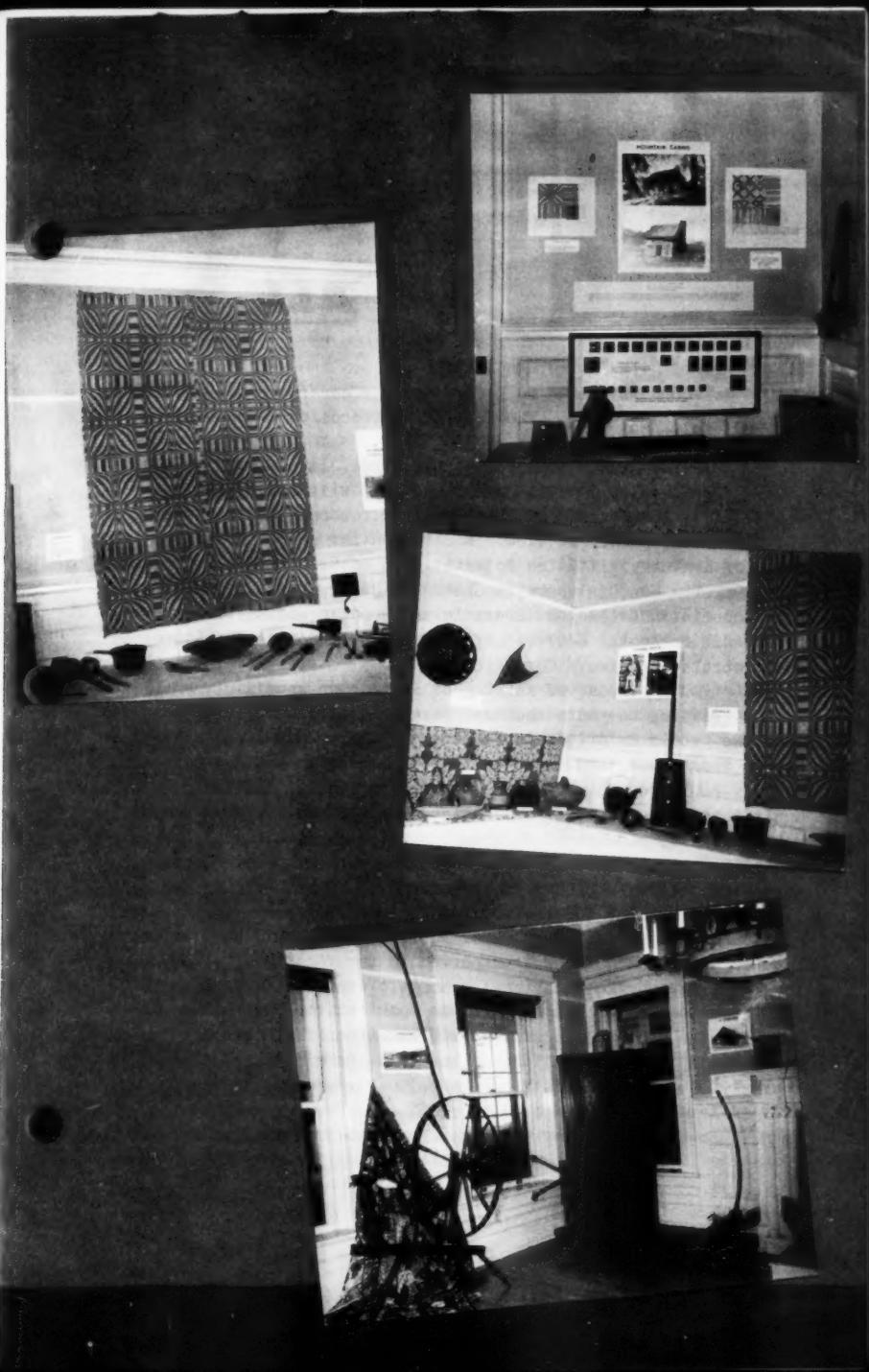
The products of their looms and wheels and dye pots found a ready market among Miss Goodrich's friends throughout the country, and the Allandstand Cottage Industries came into being.

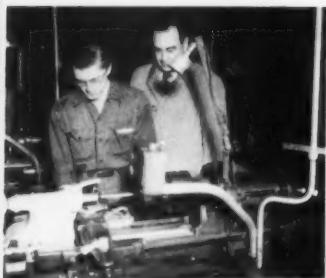
In 1918 the Allandstand shop was moved to Asheville. This shop where weaving, baskets and other crafts were sold was maintained by Miss Goodrich until 1932 when she made it her gift to the Southern Highland Handicraft Guild with the hope that it would be the organization that could best fulfill the three-fold purposes of her industries:

"To save from extinction the old-time crafts; to give paying work to women too remote from markets to find it for themselves; to give to the women of the mountains the delight of producing useful and beautiful things."

The exhibition not only contains the crafts and pictures collected by Miss Goodrich, but it also has an exhibit prepared by one member of the Guild showing the processing of flax, from the dried stalks of the plant to the finished linen thread spun on the "little wheel."

(((Opposite: Pictures showing the Frances L. Goodrich collection of Mountain crafts that was dedicated at the opening of the Parkway Craft Center this summer. All pictures show different parts of the collection. Photos by Sam P. Weems.





EDUCATION FOR

ALL

ABOVE: KENTUCKY'S GOV. WEATHERBY
WATCHES JOHN E. JONES OPERATE
AN ENGINE LATHE AT THE SCHOOL. by Devert Owens, Coordinator
The Hazard Area Vocational School

THE HAZARD Area Vocational School is endeavoring to develop a training program that will serve the vocational needs of this section from both the student and industrial points of view. Located in the heart of the Mountains of Kentucky, it is an integral part of Kentucky's area trade school system, and is operated under the Hazard Board of Education, with Superintendent Roy G. Eversole as director and all the superintendents in Knott, Leslie, Letcher and Perry Counties on the Administrative Advisory Committee.

The primary purpose of the School is to give specific vocational training to youth who have legally graduated or dropped from the public or private schools in this area and to give any needed vocational training below college level to youth and adults already employed, but in need of further training. It is on this basis that state support is justified and, of course, must be our major field of endeavor. In order that the facilities of the school may be utilized to the utmost, however, plans are being developed between Roy G. Eversole, Supt. of Hazard Schools, and Arthur C. Eversole, Supt. of Perry County Schools, whereby classes will be organized for high school youth attending all high schools located near enough to be transported to the vocational school. They will attend the vocational school for three hours each day, and the remainder of the day will be spent at the high school pursuing the courses necessary for graduation. High school students attending the vocational school will be given credits for courses taken at the vocational school. These plans will probably go into effect in September, 1952. The vocational schools do not, however, have any education requirements for enrollment.



The cost of equipping shops is so high that it is practically impossible for any single mountain school system under present budgets to establish and maintain them.

It is the hope that eventually all high schools in Kentucky will offer industrial arts courses of the general shop type as part of their exploratory and general education program, with those students desiring to learn a trade coming to the trade school upon completion of the high school program.

We realize, of course, that this will take time and money. It will also require acceptance, on the part of many educators, of the fact that the public school has an absolute moral obligation to give training to those of our youth who have no desire or intention of attending college but intend to start earning their livelihood in some trade, service, or distributive occupation. Morally, there can be little justification for taking the money allocated by the taxpayers for John and spending it on Jim just because John desires to become a mine mechanic and Jim a mining engineer or lawyer.

It has long been the practice of large producers in search of cheap, unskilled labor to come to the Mountains and recruit our youth and adults to do the menial tasks in industry and seasonal agriculture. Our people, faced with unemployment and a lack of skills, have, out of necessity, accepted these jobs and migrated from us. The Hazard Area Vocational School, along with the other vocational and academic schools in the Mountains, can alter this situation. We can train our people so that our industrial potential will be developed and so that those who do migrate will go as skilled artisans commanding both respect and decent wages and salaries.

Cooperation Needed

In order to do these things no miracle need be performed. Neither is it necessary that "Manna come from Heaven." The Mountains already have, by some authorities, more than enough high schools and enough trade schools, as such, to do the job. The thing that is lacking is cooperation between the two groups and actual support of, rather than lip service to, a well-rounded education program on the part of administrators and instructional

staffs of both the vocational and academic schools. In order to accomplish anything, the leaders of all groups and phases of education need to meet and work out a definite program of operation and objectives. They must recognize the obligations of each and mutually assist each other in reaching their legitimate objectives. They must make all people who are associated with education thoroughly familiar with these objectives and the part each can play in attaining them. The organization which can handle this is already formed. The local, district, and state educational associations are in a position to develop such a program fully if sufficient support is given to its leadership on the local level and objectives are more specific.

As this writer sees it, the only real obstacles in the path of rapid educational advancement in the Mountains is the lack of co-ordination between the people with vision and public spirit who have a vital interest in the educational advancement of the mountain people. Not enough people will subjugate personal desires and ambitions to contribute to overall advancement. Instead of organized progress, we are often prone to endeavor to pull our own little load through a labyrinth of day-to-day goals, frequently crawling on top of our load to crow rather than jointly setting an overall objective and driving toward it with all of our energies regardless of personal glory and prestige. #####

(THEY RUN THE MINES: Mine foremen trained at the Hazard school.)





THE
HINDMAN

Pageant

by RICHARD CHASE

PAGEANTS OFTEN HAVE A WAY of being rather long-drawn-out, and can sometimes be tedious affairs. The Hindman show started at 8:00. When it was over, I looked at my watch. It said 9:15. To my surprise I discovered my watch had stopped and that the time was 10:25! Over two hours this pageant had lasted, and not once had our attention wandered, nor had the benches seemed hard!

We sat absorbed in the wonderful story of the Settlement School: watching fifty years unfold, living old-time again, taken into a world of the hopes, disappointments, ambitions, and dreams of the two "quare" women, seeing the final fulfillment of their faith that "our people may grow better."

Una Ritchie Yahkub's script was full of beauty and a lively charm, and Jane Bishop Nauss' directing kept action and dialog moving swiftly and clearly from one event to another. Actors and singers let us hear every word spoken or sung. Staging, lighting, music and dancing--every detail of the production was perfect. Ruth White's choice of music, lonesome tunes and merry tunes, enhanced every scene.

High spots in "From Where the Pattern Grew" were: Miss Lula Hale's carrying the narrative with poetic clarity, Edna Ritchie as Aunt Phronie dreaming on the cabin porch, the excitement of the rowdy boys dashing in on horseback and their yelling at the chivaree, the "welcome" scene with the jolt-wagon bringing in the two women, the fire-dancers overcoming the valiant fire-fighters, the little girls kneeling in their long nightgowns and saying "Now I lay me -", Sheldon Maggard as Uncle Sol and all the other townsfolk, old and young, who proved such good actors.

Never did a school have greater cooperation from its community than ours has had from young and old for miles around. It has been very heart-warming. --writes Miss Elizabeth Watts, the school's director. A great human warmth and the essential fineness of mankind did indeed glow from scenes of this pageant. *****

DID YOU KNOW THAT THERE IS A MODERN JOHNNY APPLESEED? He doesn't carry seeds in his saddle bags---he carries books. Instead of planting orchards, this modern pioneer plants libraries. The whole world is his field of work, though he confines himself to the Ozarks most of the time. We'd like you to meet him if you havn't before. He's.....

JOHNNY APPLE- SEED...



TED RICHMOND

WITH BOOKS

...founder and chief librarian of the Wilderness Library at Mount Sherman, Ark. For 21 years he has carried books into the most remote sections of that area, always with the spirit of giving more than he receives. Recently he took a 3000 mile hitch-hiking vacation, paying us a visit during his travels. We asked Ted to write something about his work, and this is what he wrote for us:

IN DAYS OF OLD, men sought the Holy Grail, living, fighting, dying for it. Today I'm finding my Holy Grail through Wilderness Library services, helping children of the Ozark Mountains, guiding young folks into the right life-work, talking to rural groups about "things eternal," and lending good books free. Are my mountain friends troubled? I pray with them. Are they hungry? I spare a few bachelor pancakes and spuds. Are they sad? I smile with them or shed a tear. This is Wilderness Library in action.

This is a flaming torch. I hand this torch to all who will seize it and speed it to needy folk near and far away. I have one torch to keep and many to give to young Wilderness volunteers who seek Service first, money second, though God knows we can use consecrated money in our free work.



As founder of Ozark Wilderness Library, in my log cabin home (l.) at Mount Sherman, Ark., I've carried high, and I hope humbly, the wilderness torch of learning, striving to inspire hundreds of bright mountain boys and girls to finer lives--twenty-one busy, toiling, happy years. With a song in my heart, afoot, ahorseback on Danny Boy, or hitch-hiking, I've gladly carried heavy loads of good books, Christmas presents, life's necessities, to hill-folk further

back, helped by good Ozark neighbors, loved ones and distant friends. Sometimes my path has been through ice and snow and sleet, sometimes through dogwood and redbud abloom, but always through Ozark beauty. To pay

for all this free work, I've raised dairygoats, hogs and gardens, and freelanced news and stories at night.

The tiny library that God helped me start one night with a Bible and a prayer in the "church room" of Corkscrew Cave, beneath my wild Ozark homestead, is best known for free books. From morning meadowlark to evening whip-poor-will time, these books are lent free through Wilderness Library and through little branches in churches, schools, neighbors' homes and hollow trees. Farther out, the books are carried by me, or by volunteer helpers, on circuits through the Ozark Mountains of Northwest Ark., Southwest Mo., and Eastern Okla., across county and state lines, with over a hundred Ozark counties as prospective Wilderness territory, a beautiful land of kindly people, many living far from city libraries.

Through the years, Wilderness Library and branches have been unlocked



One of the many mountain homes that serve as branch Wilderness Libraries in the Ozarks.

Tying their steeds under shade-trees about Wilderness cabin and bidding their dogs stay close, sturdy mountain men and women, browned by the sun, toughened by toil in forest, farm and home, stalk in a-laughing, or slip in a-thinking. Round Wilderness table, as one of them, as homesteader, raiser of dairygoats and pigs, I moderate the discussions, encourage free speech, and toss in current events and brief book reviews. Inspired, the confreres finally depart, some of the mounted men trotting up Twilight Trail, jumper pockets shaking heavily, one pocket full of squirrels for supper, the other full of books for after-supper reading -- men who "don't go to libr'ies" but who ride down Twilight Trail "to chaw the fat with Ted."

Since starting with the Bible 21 years ago, Wilderness Library has received thousands of books from all over America and from as far away as Australia. Books come from free men almost everywhere. Because of Wilderness Library's continuous and non-partisan fight for good government, communists abroad and crooked politicians at home are natural enemies, while churches, service men's groups, educators, statemen, editors, writers and librarians are usually loyal friends.

As I prayed and labored through the years in Arkansas, I motioned for the Appalachians to "Come over and see us," but they stood there stubbornly, though a few mountaineers did climb off and cross over to my Ozarks--more each year. But since the Appalachians themselves would not move over as ordered, I came to them in a little 3,000 mile stroll.

I believe my pilgrimage has helped bring the Ozarks and Appalachians closer together in friendship and understanding through the many fine people I've met; through my attendance at the annual meeting, at Gatlinburg, Tenn., of the Council of Southern Mountain Workers, of which Wilderness Library and

cabins where folk check out their own books, honor style, if the Wilderness Man is fording books across Big Buffalo River, hunting a lost sow and pigs, or finishing a job to pay Wilderness Library expenses. To these cabins, laughing children and eager young folk stroll, barefooted or well shod, over much-used paths, to play in the whiteoak forest and to carry home good books. Here, older folks walk or ride horseback for round table discussions on books, community problems, good government.

I are active members; and through planning two new Wilderness Library



branches, one at Renfro Valley, Ky., and one for Nigeria, Africa, with Adi Aderonmu, (l.) student at Berea College as African Wilderness Librarian. As in the original Wilderness Library, New Testaments are the first books.

Yes, God and good people everywhere have helped me to help thousands of folks through Wilderness Library's local and traveling work. Daring to begin this work with a Bible and a prayer--about all I had--I urge young people everywhere to start serving Humanity with what they have, right where they are, no matter how little

they seem to have. God will bless that little. I challenge young men and young women to grab a Wilderness torch and go on from here to greater things.

Facing homeward, I take with me a fine new pack-rack to tote books over Ozark trails, the best pack I ever had--better than the one Uncle Sam gave me in France. My new pack was designed and made by my friend, and expert hand-crafter, Dr. G. S. Nose of the Berea College faculty.

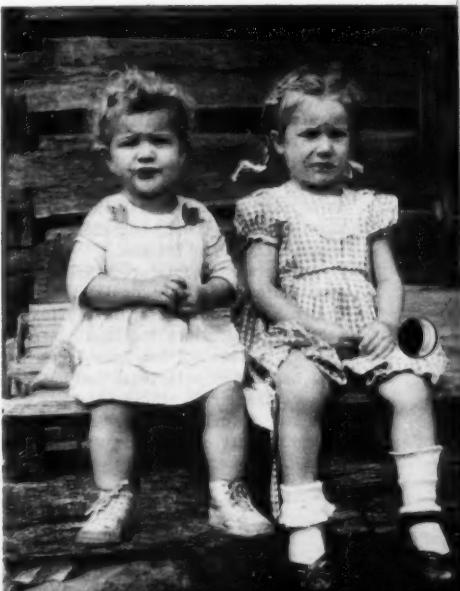
Paraphrasing the Irishman, "With my pack upon my shoulder, Sure no one could e'er be bolder, And I'm off for Wilderness Library, In the mornin'." As I think of my home, Wildcat Cabin, down Twilight Trail, I'm saying:

If any little word of mine may make a life the brighter,
If any little song of mine may make a heart the lighter,
God help me speak the little word and take my bit of singing,
And drop it in some lonely vale to set the echoes ringing.

Anon.

(((Two young Ozark citizens (r.) who will soon be using the Wilderness Library. They are Dorothy and Linda Sue Richmond, Nieces of the founder of the Library Service that brings books to wide areas in the Ozarks.

PHOTO BY PAUL FARIS,
CONWAY, ARK.



A WORDCATCHER

ASKS YOUR HELP

WILL YOU HELP us in a study of folk speech in the Southern Appalachians? If you live in this area, you are aware of its speech habits. If you teach school, you may have despaired of teaching your pupils "proper" English.

Have you ever considered that the words and phrases spoken anywhere by uneducated people are not careless misuses of 20th century standard American English (supposing there is such a thing) but are old forms left over from the time of Shakespeare or of Chaucer--or even of King Alfred? Especially is this true in the Southern Appalachians, where the isolation of the men and women living in the lonesome valleys and far-away "hollers" have tended to preserve the old forms, as it has preserved also the folk-ballad, the art of weaving and the patterns of the "kiver-lid."

As the dances, the ballads and the crafts are the subject of investigation by scholars, so the language of isolated regions is of interest to linguistic scientists. If you will collect words and phrases which vary from standard American speech, it is likely that you will be making a valuable contribution. There is a real possibility that some words on your list may never have been noted by any linguist; furthermore, they may turn out to be interesting vestiges of the speech of long ago.

For example, *clum* as a past tense of *climb* was in good use among educated people in 1400 when *climb* was a strong verb, not a weak one. *Hit* was standard English for it in the time of King Alfred.

Do your neighbors say that the milk is *blinky*? One of the early meanings of *blink* was "to exercise an evil influence, to bewitch; hence to turn everything sour." If an old woman who held a grudge against you went by your door, she would blink her eye, and your milk would sour!

What can you find? Do your neighbors or pupils use the superlative degree of participles? (*Mary's the readingest girl in the fifth grade.*) Do they make verbs out of nouns? (*We want to go in swimming.* Will you life-guard for us?) Do they use other expressions that you think may not be current on Fifth Avenue? (*Mary's been puny, so I don't put nothin' on her--that is, I don't make her do any work.*) If you have heard such expressions, send

them to us. We are especially interested in Southern Appalachian terms used in agriculture and phrases for various conditions of sickness and health. But let us have any words that you think may be local. We would like to classify them and if possible trace their history.

Each word or phrase should be accompanied by as much definite information as possible: the standard English equivalent of the word, a sentence containing the word, the exact locality where the observer heard it spoken. For instance:

white-eye, to quit. "What you studyin' to do -- white-eye on me?" Spoken by a man from Abner's Branch, near Pine Mountain, Harlan Co., Ky..

Don't send us *ain't* nor the double negative; these are current all over the United States. But send us anything else!

Virginia Matthias
College Station
Berea, Ky.

((((Mrs. Matthias teaches English at Berea College and has long been interested in Mountain speech. Please communicate directly with her rather than with this magazine. Her address is listed above.



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RECREATION

Frank Smith, Editor

ADULT RECREATION AT RED BIRD

by JOHN W. BISCHOFF

IN ALMOST ALL MOUNTAIN COMMUNITIES where there are religious or social workers with the total welfare of the people at heart, some form of recreation for young people is sponsored. In common with many other highland workers, we have found that the adults of our communities also need and enjoy various types of constructive recreation.

For many years the ministers' wives at all our centers have invited the mothers and other older women to Christmas parties where devotions centering around the true meaning of Christmas, active games, simple refreshments and gifts made for a pleasant afternoon. Usually we wait until school is out for Christmas vacation so that older sisters can tend the "least ones" and mothers can be free to run suitcase races, pin clothespins on a line blind-folded, enter doll-diapering contests, etc. The Mission has through the years provided a gift for each mother but with the improvement of the economic status in many of our communities, we find the mothers enjoy a gift exchange.

As an outgrowth of the Christmas parties, the women on some of the creeks have suggested that they would like a monthly social fellowship. These are held sometimes in the parsonage, sometimes in a community home, and vary in their activity. On Greasy Fork the women meet just prior to community or school parties and make the refreshments together. On Stoney Fork, our newest center, the meetings stress sewing or cooking projects and devotions deal with the needs our fellow men all over the world.

In Jack's Creek, a service project, such as making mittens of old woolen materials for Korea, is taken each month. At Beverly, in addition to regular meetings of the Women's Society of World Service where plays, filmstrips and special projects keep us in touch with the needs of others, there is an afternoon each week set aside for a "Help-Each-Other Sewing Class" in one of the homes on the campus.

The men are not left out either. Sports and occasional parties have provided recreation throughout the years at several of our centers. At Beverly, where Red Bird High School is located, the men of the community are almost as happy as the students over the new gymnasium. Two nights each week the men gather for basketball. They have formed a community club, buying their own equipment. A Fish and Game Club carried on by the Veterans' School at Jack's Creek is doing much to teach good sportsmanship and protect the natural resources in this still isolated section of Leslie County.*****

((((The Rev. Mr. Bischoff is head of the Red Bird Mission, Beverly, Ky., which includes Red Bird High School and several church centers in the area.))))

CHRISTMAS DANCE SCHOOL



Berea College and the Council of Southern Mountain Workers will sponsor the 15th annual Christmas Country Dance School at Berea, Ky., Dec. 28, 1952, to Jan. 4, 1953.

The program will include:

- Southern square dances and play party games
- American quadrilles and contra dances
- English country, sword and Morris dances
- Danish country dances and singing games
- Children's singing games
- Lectures and discussions on folk arts
- Recorder playing and puppetry

The School is open both to people who dance for their own enjoyment and to callers and teachers looking for new material. Emphasis is on learning new dances, songs and tunes, enjoying those already known, and increasing personal skills. Beginners and experts can all be accommodated.

Write for particulars to: Frank H. Smith, Box 1826, College Station, Berea, Ky.

THE SHORT COURSE

Many of us were alarmed last year when the annual Short Course in recreation at the John C. Campbell Folk School was not held, for we realized what a loss it would be to have this fine course given up. Then when the 22nd course was announced this year, some felt it would take a couple of years to reach the high level of previous courses.

These misgivings were completely unjustified, for the 1952 Course was a notable success. More than 50 people attended, most of them from the South but with a tolerable proportion of Yankees there too. Most of the old staff were present: Georg Bidstrup (the new Director of the Folk School), Marguerite Bidstrup, Muriel Martin, Fannie McLellan, Edna Ritchie and J. H. Brendle. And there were some welcome new additions too: Fred L. Brownlee, Rachel Grubbs, Raymond "Bun" McLain and Marguerite and Otto Wood.

This year an unusually high proportion of Short Course alumni returned. There are at least two reasons for this: (1) the course is a valuable, wonderful experience, and (2) the alumni were determined to see to it that the Short Course continues.

Many things made the Course exciting: the beautiful physical setting of the school, the fine community of Brasstown folks who welcomed us as old friends, the thrill of new dances brought back from Denmark by the Bidstrups, the good and beautiful food from Miss Gaines' garden, the chores each of us performed daily (gathering vegetables, washing dishes, sweeping Open House), the astonishing accomplishments of ten days' work (evident, for example, in a carving exhibit and a puppetry show on the last day), afternoon tea at the different homes followed by discussion, the stimulating sessions led by Mr. Brownlee in which we discussed the philosophy of the Folk School and the difficulties and possibilities of adapting the Folk School to American needs, and the interesting tour to some of the farms in the area followed by a picnic supper at a nearby TVA lake.

Occasionally one of the morning dance sessions were given over to our own mountain dances. Will Brendle, a citizen of the Brasstown community and a beautiful traditional dancer, showed how the old folks used to square dance. Another day, his nephew, J. H. Brendle ("Budgie" to most of us), called Big Set figures as danced today. Frank Smith called figures from other parts of the mountains during our nightly party.

It is no wonder, then, that the Short Course was a fine experience, and perhaps even the listing above of some of the outstanding features of the Course suggests why the alumni are so loyal. By the end of the 10 day period, the individuals, who were so diverse in age, interests and experience, had been welded into a family-like group sharing a happiness and a joy together unusual in this distraught world. We all recognized this, couldn't explain it but didn't much care. For we were already thinking: We must come back again. #####

((((Dr. Brown teaches at the Univ. of Ky., and is former Recreation Editor of this magazine. This article reprinted from THE COUNTRY DANCER.))))

READING OF THE LETTER BELOW was one of the many enjoyable events of the Short Course this year. Lincoln Kanai is "one of the family," for he has been coming to the Short Course and the Christmas School for the past several years. His wisdom, good humor and kindness always make him welcome indeed. He has put into well chosen words the spirit of the folk arts.

The term "folk" has been widely used and misused during recent years. Its many, and often divergent, uses have often led to confusion as to just what the term implies.

The writer is a psychiatric worker at Fort Dix, N. J. His picture is included below.

The letter was addressed to Georg Bidstrup, Director of the John C. Campbell Folk School. Ed.))))



Dear Georg--

Inasmuch as we are in the midst of so much that is considered "folk" atmosphere, I think it is timely that a few thoughts be given this subject.

Folk entails in its meaning something that is folksy or homey, brought down through the years and having value to both the young and the old.

Usually it is a group of kindred people in an area, who are bound together by group character, tending to preserve its civilization, customs, traditions, etc., unchanged. These folk materials are usually songs, skills, dances originated or brought in and used by the common people. So it is that we want to see what some of these traditional customs, beliefs, tales, songs, and dances are which are preserved unreflectively among a people. The science which investigates the life and spirit of a people as revealed by the folk material, we call folklore. The way of thinking, feeling or acting common to these kindred material we call folkways. Thus, we have a sense of belonging to the people in local areas and of identification with them. This sense of the individual being a direct part of the whole is very important. More than this is the part the individual plays in expressing his individuality and doing his part in keeping up with

the social techniques, such as singing, dancing, storytelling, etc.

For the individual, it makes it necessary to share in social values and techniques, both of the present and the past. This individuation and learning of all phases of life and of ways in which one can discriminate and accept knowledge, sense of values, skills, together with other people, gives the word *folk* an essential meaning we can appreciate. It has also the emphasis of being all inclusive. As such, it must not rest as belonging only to the past but as being ever in the present as well. And for us, the message indicates that we have much to absorb in the living experience of people both of the past as well as the present.

I can not help being a part of the past years, traditions and customs, and I have come to appreciate the unique function that all of you are playing in Brasstown. To me, it is an inspiration as each time I think of the Short Course, the memory of a folk atmosphere and its joys is felt as a traditional memory.

Good wishes to you in your every endeavor and my regrets that I am not able to share with you the wonderful fellowship you are having now.

Sincerely

Lincoln Kanai

Lincoln Kanai

"Fawcett of Boston"



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Mrs. Luzina Hall, 77-year-old weaver of North Monroe, N. H., plies her craft as her grandson watches. Mrs. Hall learned her craft in League classes.

THE LEAGUE OF NEW HAMPSHIRE ARTS AND CRAFTS

KEEPS THE

AGING

WORKING

Mrs. Edward S. Willis

OLDER PEOPLE ARE BECOMING YOUNGER EACH YEAR, due to advanced health standards and labor saving devices, while at the same time the retirement age in most industries is gradually being lowered. Men and women of 60 and 65 find themselves these days faced with 10 or 15 years of boredom and inactivity--and possibly ill health because of this idleness.

The state of New Hampshire has been taking measures to alleviate this situation for many years, through its League of New Hampshire Arts and Crafts, although originally the arts and crafts movement had a slightly different emphasis. It was the brain child of Mrs. J. Randolph Coolidge of Sandwich, who conceived the idea of channeling into something income-producing the industry of ordinary people who like to whittle, or knit or work at their basement woodturning equipment.

The league is a non-profit organization and was organized in 1932 during the administration of the late Ambassador John G. Winant, then governor. Since that time the program has grown by leaps and bounds.

Fifteen hundred active members comprise the League, paying a small annual fee for the privilege of marketing their work through League headquarters at the state capital in Concord. Much of the work consigned is done in farm

kitchens on long winter evenings. Braided and hooked rugs, carved bowls and lamp bases, woven luncheon sets, and bright wool mittens are some of the articles made. Some craftsmen who submit articles have a nationwide reputation; these people, like Karl Drerup, the ceramist, of Campton, sell independently as well, and through other agencies.

Efforts of all these people are far from untutored and homespun. League classes are maintained throughout the state in pottery, jewelry-making, weaving and other fine crafts. League teachers, paid partially by the state and partially through the Smith-Hughes Act, travel to their classes even during the rugged winters and early spring "mudtime." They teach new techniques, elements of good design, and what is most readily salable.

Thirteen towns and cities in the state have Home Industries Shops, most of which are self-supporting, but are under League auspices. These shops and the Craftsman's Fair--the big event of the League year--did a \$120,000 business last year.

Many elderly people are functioning happily under the opportunities the League provides. As time goes on, we expect to see an even broader development of the League program to include the increasing number of people retiring and living partly on social security, partly on League income.

Statistics show an increasing number of people coming from outside the state to spend their years of retirement here, people who have enjoyed New Hampshire as a vacation spot for many years and now find it a satisfactory place in which to spend their declining years. For these people, the League offers many advantages. #####



GUILD MEETING

THE FALL MEETING of the Guild will be held at the John C. Campbell Folk School, Brasstown, N.C., on Saturday, Oct. 11. The Cherokee County Crafters will be co-hosts with the folk school.

Any craftsmen desiring to submit samples of their work to the Guild should get in touch with the Guild office, 8½ Wall St., Asheville, N.C., immediately, since it is anticipated that the Standards Committee will be meeting before the regular Guild meeting.

NEW SHOP MANAGER

Mrs. Faune Leask became manager of Southern Highlanders Shop in Rockefeller Center, N. Y., on the retirement of Robert G. Hart on July 1.

Mountain Writers

JOFFY

by MARY WRIGHT



THEY TOOK JOSH

to the hospital. The ambulance came and got him and he went away. Joffy stood barefooted in her own yard and watched them jostle him down the creek. She felt suddenly sick and could hardly stifle the violent urge to run along beside him, and sob like a

little child, and put her hands in his.

But she knew she must hold back. Although the little children could run along beside, and grownups could call after him, she had to stand silent in her own yard. Even standing there to watch was more than she should be doing. What was it to her that Josh was going to the hospital? She had just moved in ten days ago; never had seen him before in her life. She hadn't passed ten words with him. And he was old enough to be her grandfather. What was Josh to her?

People don't understand these things. People don't understand what the glance of a smile can do. There was that evening she was chopping wood for their first fire. It was almost dark, and the woods around were strange and quiet. He came out on his back porch to stand and stretch and breathe. She looked up, embarrassed to be seen. He was embarrassed too, and he smiled at her in his embarrassment--a shy and simple smile. People don't understand what a smile can mean to a child not knowing smiles.

Ten days. Ten words. But that is as much as she ever spoke to anyone, to her own parents. Once it was a chipmunk he was feeding from his fingers. Once it was the color of a cloud. And once he had just asked her how she was doing.

He was gone to the hospital. Twenty miles to the hospital. She didn't know what was the matter. How could she know without asking, and whom could she ask? He was gone. He might die; he might never come back; ten words and ten days--no more in the whole of time.

Twenty-four hours passed, and she grew restless. No sign or signal. Every excuse she knew she used to go out into the yard--excuses to herself, for she made none to her parents.

At his place they worked, and shouted and laughed as usual--they laughed and the children ran after the dogs. No one came, no one went. All day. How did they know there was no need for crying? Just his being away - alone - sick - strange - how possibly could they laugh? Why were they not with him, at his side, holding his hand? They who were his. Why did they not go to see him?

The second day passed and it was intolerable. *Joffy, eat your dinner. Joffy, listen when I speak to you!* She dropped things. She cut her thumb on the paring knife. She let the calf escape. And when she knocked over the lamp and her father scolded her, she burst into tears.

But on the third day there was movement at Josh's place. The family dressed themselves; for two hours the boys fussed over the car. It had not run in weeks. It exploded and popped and jumped and choked. It rattled and trembled, but at last they all crawled in.

Joffy knew they were going to see him. She didn't have to ask to know. As she watched them, she longed to go with them. Yet she

wanted to hide, lest they see her and ask her. How would she answer them?

The strength of her wish paralyzed her in the sunlight of the yard. Twenty miles. Not so very far. There was room for her; she wasn't very large. She would not speak, to annoy them. Just to go, just to stand in his doorway, to see him pale in white linen, to see him smile - at her or not at her, it didn't matter. Just to see him smile.

But they didn't ask her. How could they know she wanted it. What was Josh to her. Why would she want to go. They rode out of the hollow, and she stood in the yard till they were gone.

They came back, but too soon. The car broke down. It would not go to Josh. No car; twenty miles; they would not go. The boys cursed, the children laughed, and the grownups limped from the walk home - but all their talk was about the car. What about Josh? He was still in the hospital. What about him?

That night Joffy sat on the porch where the moon was shining. The lights next door were comfortable and serene. No thought beyond the windows. The lights in her home were cold and silent. No thought beyond the needle in the cloth and the burning tobacco.

Where was Josh? Where in the night air was he? Was there moonlight at his window? Whom could he tell about it? Who cared for Josh? Who stood at his bedside and touched his sleeve and said, *Here, here I am, I am listening.*

The car broke down and now they would not go. Three days there, with no one to ask of him. Three days here, with no one to tell of him....

A bus runs that twenty miles. The fare is fifty cents - a dollar both ways. She might face her father, stand before him in the morning after breakfast. *May I have a dollar, only a dollar.* But he would ask her why. Joffy gave no excuses to her parents, but it was not because they did not ask. *What do you want a dollar for?* And they would ask with curiosity, for she had never requested a dollar before.

Surely, her father would give it to her - if she told him why. He would give it to her, and laugh at her. *What's Josh to you? What's a gray-haired man to a child? Take the dollar; yes, yes take it. This is too funny to spoil!*

But Joffy gave her parents no excuses. She would not be laughed at. She would not ask for the dollar. She would not take the bus for those twenty miles. She went to bed and laid her face beside the moonlight on her pillow.

It was dark when she got up. Her father and mother were asleep and did not hear her going, because she went quietly and said nothing to them. She said nothing at all, and closed the gate so that

the dog should not follow her.

When the sun rose, she was walking, and the color in the sky was the color of her heart. It was early morning and cold, and the birds flew among the branches. She swung her arms and smiled to herself; it was good to be walking into the morning.

Now the sun was up. Cars passed on the road. Farmers came out; animals stretched their bodies. There was the smell of cooking: bacon and coffee; the sound of squeaking pumps.



There were mountains to be climbed and Joffy climbed them. Her heart pounded harder as she climbed, and her feet dragged. Twenty miles are many miles. Joffy's legs were not long.

There were hills to come down and pavement is hard. Do you see that curve? We must pass it. But look - how many there are before we reach it. The sun shines hot and it is a thirsty day. At home they are looking for you. They are cursing you. They are planning ways of punishing you. But then it will be too late. When it is done, there is no need for excuses.

The bus went by and honked as it passed. She jumped and slid into a ditch because the sound of it startled her. She walked after it, but it was gone before she reached the second evergreen tree.

It was a thirsty day and as the sun rose higher it became a hungry day. But the pains in her stomach were not real distress, nor the burning in her feet and the ache across her shoulders. Where was she walking to? These pains were the substance of her arrival, of her standing in the doorway, seeing white linen, a

pale face. Seeing Josh smile.

Standing in the doorway...She came upon communities of people, and they were standing in their doorways. They were watching her go by, slowly, foot after foot. Where are you going? What childishness makes your cheeks burn with embarrassment? Why do you watch the pavement as you pass?

A childish whim - there's work to be done. A childish whim - leaves in the brook. The color of a sunset cloud. These things are not for men and women, not for grandfathers with gray in their hair. Where is Joffy going? We will laugh at you, you ridiculous child. Walking twenty miles! What is Josh to you?

She plodded on. Now there were yards instead of meadows; now cross streets and high buildings. She hesitated. She was there too quickly, too suddenly. The doorway, but she could not yet. She must think, consider it, plan it. What would she say? It is not too late. Go home. Don't let him laugh at you. Go home. But her feet walked on. She found herself at the hospital.

"I'm sorry. Our visiting hours are from three to five. You will have to wait."

I have walked twenty miles. I have not eaten. I am thirsty, dreadfully thirsty. And I must walk all the way back tonight. All the way.

But Joffy said nothing. She sat upon the bench, pressed the sides of her feet against the floor and curled her toes. She stared at the carpet and felt sick in her stomach. If he were dying or dead? But no, they would have told her. And anyway, she could not see him til three. For all her twenty miles. For all the ache within her. So she sat on the bench downstairs, waiting.

What would he think of her? What could she say to him? How much easier to have stayed at home! Then it was three o'clock. "He is right in here."

So - small girl, unbrushed hair and sweaty face - she stood in the doorway and saw white linen, a propped-up bed, and a head that just showed signs of gray. Ten days, ten words - exploded into a million little pieces. She stood in the doorway; he saw her in surprise - and smiled.

"What are you doing here?"

No excuses to parents. False excuses to excuse itself. "Oh, I happened to be in town and I thought I'd stop in to see how you are." She blushed and said it quietly.

"Is your family here?"

"No, I came with some friends." Butterfly, and a piece of grass. Just thought I'd stop in. Twenty miles and how thirsty I am. She rubbed the back of her leg with her foot.

"How are you?" That is what you came for; ask it.

"Pretty good. Pretty good."

She moved closer with effort and wondered, with tears in her throat, *What am I doing here?*

"Things okay back home?"

"Uh-huh."

"That little chipmunk still around?"

"I havn't seen him - not since you left."

What shall we talk about? What shall we say? When I came only for your smile.

"No one's been to see me."

"They started to come. But the car broke down." She told about that. He laughed, and she could look at him. He was pale, and his head was heavy against the pillow. His eyes were deep within him and tired. He was not well. But he was Josh. Joffy wanted just to look at him. Sit on his bed - a grandchild to be talked to and played with - too young to be asked to speak.

"When are you coming home?"

"They won't tell me. Before long, I hope."

"I hope so."

So the words and the silences stumbled into each other. Joffy felt pulled into knots. Her fingers touched the sheet at the side of the bed. *I hope so.*

But at last, with a tremendous vacantness before her - no chipmunks, no colored clouds, only white linen which was already spoken of, and a man's smile which could not be spoken of - she said, "Well, I guess I'd better go...They'll be looking for me."

"Don't rush off."

"I'd better."

"I'm glad you came...Very glad."

She hesitated another moment, then smiled at him and left.

She had been with him fifteen minutes....

She went down the stairs and bounded into the street. Throbbing within herself, and clenching her fists, she did not care that her eyes were wet. She leaned against the corner of the hospital and thought of all the many things she should have said, all the things she wanted to say. *I'm glad you came. A smile and white linen.*

Twenty miles? It had been with wings and wings would carry her back.

She started home. ***

((((This is the second of two articles dealing with seasoning lumber for use in craft shops and small industries. The first article, in the Spring issue of this magazine, discussed air drying. This one deals with...)

KILN DRIED LUMBER

FOR THE SMALL WOODWORKING SHOP

by Paul H. Lane, Forester
Tennessee Valley Authority ¹

ARE YOU USING KILN DRIED LUMBER for all of your products that require it? If you are one of the many woodworking shop operators who find kiln dried stock expensive or hard to get, maybe you could profitably invest in a small dry kiln.

Woodworking shops in our southern highland region have some of the finest craftsmen in the business. They produce fine custom-made furniture, cabinets, and other products from beautiful native woods. All too frequently, however, the products of the small shop fail to stand up well in use---not because of the workmanship but because they were made from poorly seasoned lumber.

In a previous article we discussed methods of air drying lumber. This is highly important, but it is only the first step in seasoning. With few exceptions, your products should be made from kiln dried lumber. In this article we would like to discuss the importance of kiln dried lumber and suggest several ways of getting the stock you need.

Why It Is Necessary to Kiln Dry Lumber

Before discussing products that require kiln dried lumber, let's see just what kiln drying means. Freshly cut or "green" lumber has a lot of water in it. This water in wood is called moisture content and is usually expressed as a percentage of the "bone-dry" weight of the wood. The moisture content of green lumber commonly used in this region ranges from 40 to 70%, depending on the kind of wood. Thorough air seasoning reduces moisture content to about 15%. The moisture content of kiln dried lumber is 10% or less. Kiln drying is done by placing the lumber in a heated chamber (dry kiln) where the temperature and humidity can be controlled.

There are several good reasons for lowering the moisture content of wood. Below 30%, wood becomes lighter, stronger and more resistant to decay and stain. It machines better, and you can do a better job of gluing and finishing. But perhaps the most important reason for using dry wood is to get away from shrinkage.

Lumber begins to shrink when the moisture content drops below 30%. When it reaches the air dried stage, (15%) about one-half of the total shrinkage will have taken place. When kiln dried to 7%, about three-fourths will have occurred.

Wood shrinks most along the annual growth rings, somewhat less across these rings, and very little lengthwise along the grain. This means that flat sawn boards shrink more in width than quarter sawn boards, but less

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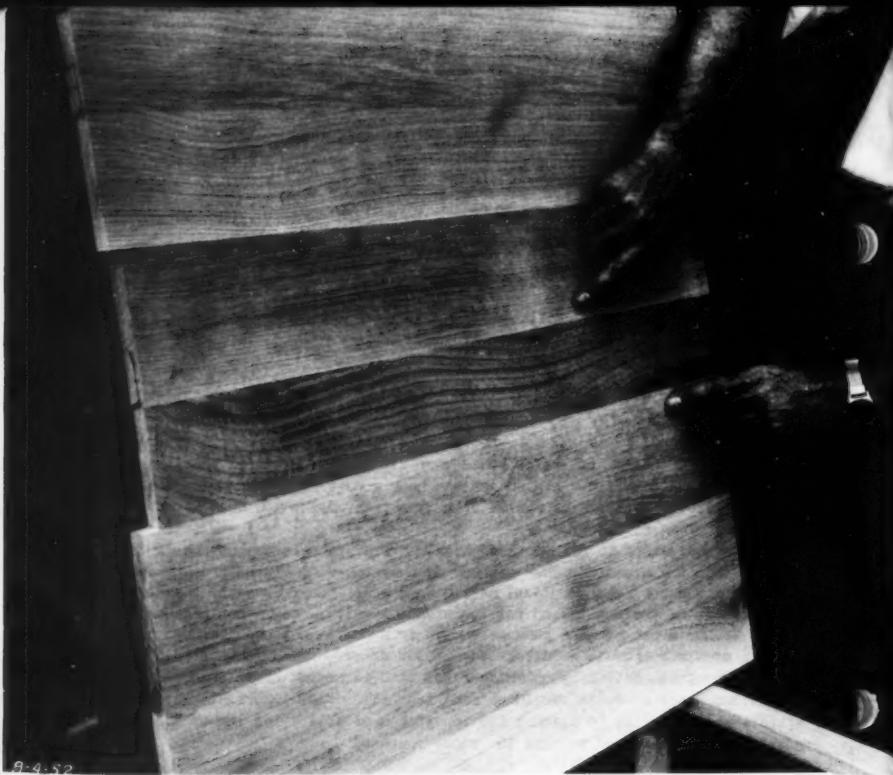


Fig. 1 -- A glued-up panel of oak showing a crooked-grain, flat sawn board between two quarter sawn boards. Any shrinkage or swelling in this part of the panel will be uneven. If not properly kiln dried, splits or broken glue joints are most likely to occur in the lower left corner of the crooked-grain board. Panel boards should have the same moisture content and also be matched for type of grain as much as possible.

in thickness. This becomes particularly important when boards are glued together (Fig. 1, above). In drying green Appalachian hardwood or yellow pine lumber to 7%, you can expect the average mixed grain board to shrink in width about 5%. Thus a ten inch board will shrink about half an inch. Flat sawn boards will shrink more than this, edge grain boards less.

The surface of a board dries faster than the core. As a result, stresses develop in the wood as it dries. If these stresses are great enough, the board checks, warps or splits. This is why we find more seasoning defects at the ends of the boards where drying is fastest.

Why Trouble Occurs

Wood takes up or loses moisture until its moisture content comes into balance with the air around it. For example, if a room has a constant temperature of 70° and a relative humidity of 35%, wooden furniture in the room will reach a moisture content of about 7%.

Let's assume that a new table having a glued-up top of about 12% moisture content is placed in this room. If left there long enough, the moisture content will drop to 7% and the top will shrink in the process. This shrinkage may cause the finish to crack or peel; the glue joints may even fail.

Contrary to common belief, the finish coat on furniture does not prevent

moisture changes in the wood. Whether it be lacquer, varnish or paint, all it can possibly do is to slow up these changes. More finishes are ruined by improper seasoning than from any other cause.

Those cherry boards you stored in the attic or up behind the stove for a few weeks may or may not be dry enough for a table top. Even if some of them are dry enough, they will probably vary in moisture content. If one happens to be 5% and one 10%, and you glue them together, they may eventually equalize at 7½%. The drier one will take up moisture and swell; the wetter one will shrink. The defects that are likely to follow may not occur until the table has been in use in your customer's home for several weeks.

Improper drying can cause many defects in the finished product: warping, checks, cracks, loosening of joints or parts, and defects in the finish (Fig. 2). The safest way to avoid trouble is to use only lumber that has been properly kiln dried. In a good kiln, you can control drying conditions and avoid most seasoning defects. Temperature and air circulation is uniform and all the boards in a charge should end up pretty close to the moisture content you want.

Products Requiring Kiln Dried Lumber

Wood should be dried to meet the temperature and humidity conditions where it will be used. These conditions may change from one season of the year to another; they vary in different parts of the country. For example, a piece of furniture made in Grand Rapids may give good service in that area, but that same piece of furniture shipped to New Orleans may pick up enough moisture in use to cause serious defects. Air dried framing going into a new house at 20% moisture content may drop to 8 or 10% when the house is heated. The result is cracked plaster, crooked walls and doors that buckle or stick.

Wood that is going into furniture, interior trim, flooring, cabinets and other products for use inside heated buildings should contain no more than 6 to 8% moisture (Fig. 3).

Drying to 12 or 14% is generally good enough for sheathing, siding, exterior trim, lawn furniture and material for unheated buildings.

For best results, know the conditions where the product will be used and dry the wood accordingly.

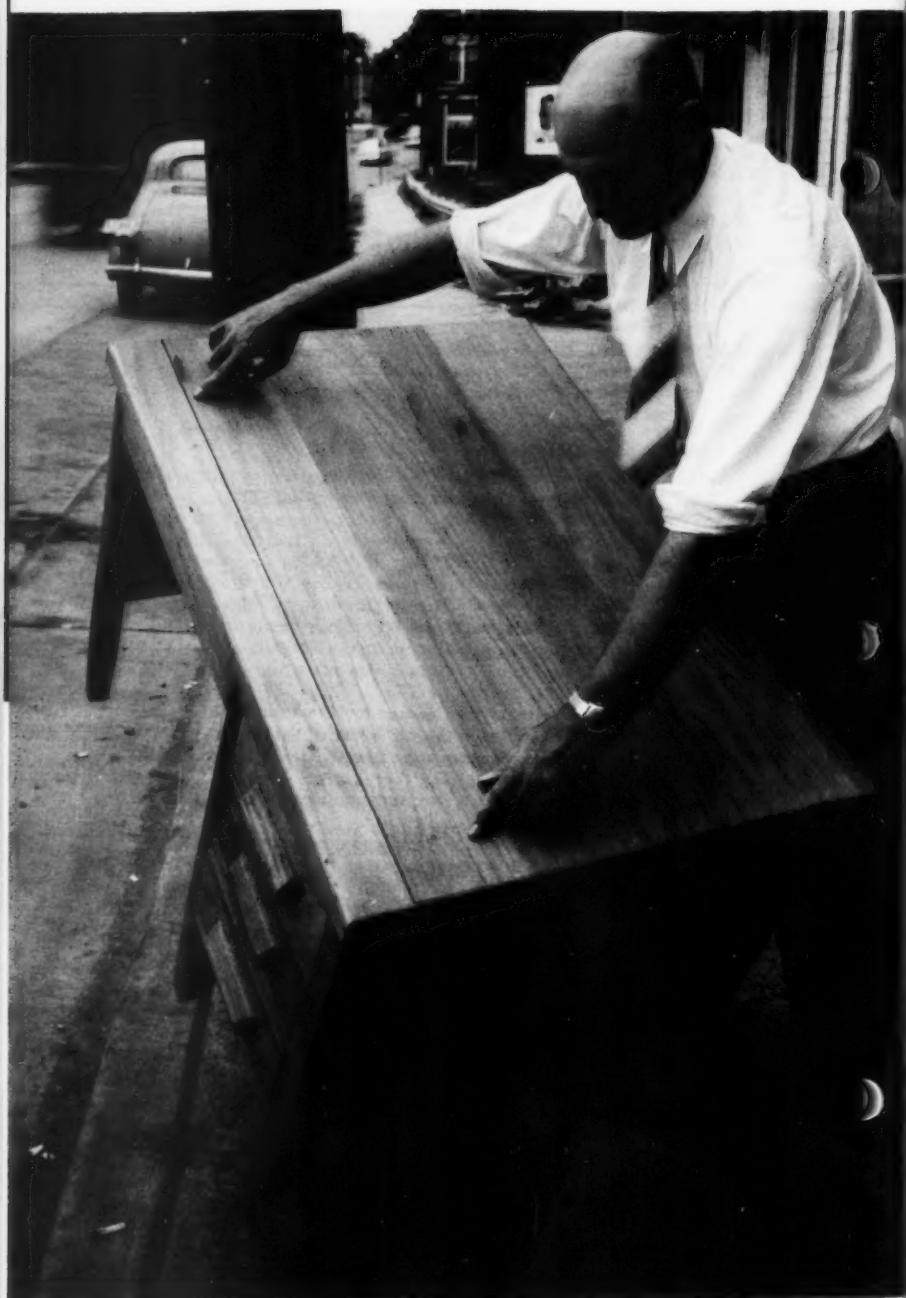
If the conditions vary a great deal, try for a moisture content that is about mid-way between the extremes.

The table on the following page shows recommended moisture percentages for products commonly produced in woodworking shops.

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Figure 2 -- The author graphically demonstrates the result of using poorly seasoned lumber in this solid oak desk. Shrinkage has caused the glue joint at the left side of the desk top to fail, leaving an opening large enough to hold a silver dollar. The second board from the left is split half its length and has pulled away from the molding edge.

Damage to this desk could have been prevented by proper drying and handling of the lumber during manufacture.



MOISTURE PERCENTAGES OF WOOD FOR VARIOUS PURPOSES*

Use	Moisture percentages		
	MINIMUM	MAXIMUM	USUAL
AGRICULTURAL	10	18	12
BASKETS AND FRUIT PACKAGES	8	45	20
BOXES AND CRATES	6	18	12
BUNGS AND FAUCETS	8	12	10
BUTCHERS' BLOCKS AND SKEWERS	8	12	10
CASKETS AND COFFINS	5	6	5
CHAIRS AND CHAIR STOCK	5	12	6
DOWELS	3	7	6
FLOORING	6	10	6
FRAMES AND MOLDING, PICTURE	5	8	6
FURNITURE	4	10	6
GATES AND FENCING	8	12	10
HANDLES	2	10	7
PLANEING-MILL PRODUCTS	6	18	7
ROLLERS, SHADE AND MAP	7	8	7
SCREENS	10	13	10
SASH,DOORS, BLINDS, AND GENERAL MILLWORK	4	8	6
SHIPS AND BOAT BUILDING:			
FRAMES & PLANKING	12	15	12
DECKS	12	12	12
CABIN TRIM	6	11	8
SHUTTLES AND BOBBINS	4	6	5
SPOOLS	4	12	8
SIGNS AND SUPPLIES	6	14	10
TANKS AND SILOS	8	16	12
TURNED STOCK	4	16	7
TOYS	6	7	6
WHEEL SPOKES	2	5	4
WOODENWARE AND NOVELTIES	5	8	6
SHINGLES	10	12	10
LUMBER -- ROUGH CONSTRUCTION	10	24	15
LUMBER -- JOISTS, STUDS, SUB-FLOORING	6	20	8
STOCK TO BE BENT	15	20	15

* INFORMATION FROM: HENDERSON, H. L., THE AIR SEASONING AND KILN DRYING OF WOOD.
J. B. LYON CO., ALBANY, N.Y., 1939.

Care and Storage of Kiln Dried Lumber

If kiln dried lumber isn't properly stored or cared for, all the advantages of kiln drying may be lost. If it is left exposed out of doors or even in a partly open shed, it will take up moisture from the air and eventually go back to an air dried condition.

You don't need an air conditioned storage room, but you should store KD lumber in a tightly closed building, preferably in a space that can be heated. Simply by keeping the storage room temperature a few degrees higher than the outside air you can usually lower the relative humidity enough to provide good storage conditions.

The stock should be solid piled (no stickers or spaces between edges of boards) on a flat solid foundation. All of the boards in a solid pile will tend to come to the same moisture content. Tight piling is particularly helpful if the moisture content of the boards varies to any great extent.

So far we have considered the need for KD lumber and its storage. The next question is how and where to get it. You have three choices: (1) buying it on the open market, (2) having your own lumber custom dried, (3) drying it in your own kiln.

Buying Kiln Dried Lumber

As the operator of a small shop, you are at a disadvantage when you buy kiln dried lumber. You usually need a variety of kinds and thicknesses but can't afford to carry a large inventory. Therefore you buy in truckload or smaller amounts, whereas the large manufacturer buys in carload lots from the



Fig. 3 -- A fine gun cabinet made of properly kiln dried solid cherry.
The glue joints are tight and the moving parts work smoothly.

wholesaler. The present market price for kiln dried No. 1 Common, 4/4 hardwood lumber ranges from about \$130 to \$200 per thousand feet in carload lots. Truckload lots probably come at a higher price.

You may be able to buy small quantities of kiln dried lumber direct from a producing mill in your locality at a price you can afford. If so, this may be the cheapest and easiest way to meet your needs in the long run.

Custom Kiln Drying

Custom drying is one of the best solutions to the problem, provided you can get satisfactory service on small amounts of lumber when you need it. Many operators are able to buy green or air dried lumber in truckload lots from the sawmill at a reasonable price. This is particularly true for furniture species like cherry and walnut. Most circular mills don't saw enough enough of this kind of lumber to hold it for a larger sale, and are glad to sell it green. If you try to buy this sort of lumber already kiln dried, it is very expensive -- \$200 or more per thousand. You can usually make a considerable saving by air drying it yourself and then having it custom dried in a kiln. The usual charge for custom drying ranges from \$12 to \$18 a thousand, depending on the kind, thickness and moisture content.

Most of the custom drying is done by the larger manufacturing plants and they provide good service. However, their business is on a large scale and is not geared to handle small orders. Much of it is on a milling-and-drying-in-transit basis in carload lots. These plants usually do their best to accommodate the small shops but they can't tie up a 20,000-foot kiln to

handle a special order of a few hundred or even a few thousand feet. They generally include the shop's lumber along with another order whenever they can. This usually means waiting until the kiln is loaded with lumber of a kind and moisture content that will require the same kiln drying schedule as yours. To include your lumber with a charge calling for a different schedule could cause serious degrade.

Planning for a Small Kiln

It is not our purpose to tell you how to build a lumber dry kiln. That would require a study of your particular requirements and shop facilities. But let's consider a few of the things you would have to think about if you were to build one. How large a kiln? How much would it cost? How much could you save by drying your own lumber?

The size of the kiln you need depends chiefly on the time it takes to dry the kind and amount of lumber you use. Although commercial dry kilns commonly have a capacity of 10,000 to 50,000 bd. ft., there are many successful small kilns in operation. In the Tennessee Valley, for example, about 8% of all dry kilns have a capacity of 6,000 bd. ft. or less.

Using the following table as a guide, you can estimate the number of charges it would take to dry your year's supply of lumber.

AVERAGE KILN DRYING TIME (DAYS) FOR HARDWOODS *

Kind of Wood	4/4			6/4			8/4		
	Air Dried	30-40%	Green	Air Dried	30-40%	Green	Air Dried	30-40%	Green
----- Number of Days -----									
Basswood	3	5	6	5	8	10	7	-	13
Soft Maple	4	6	8	7	11	13	8	-	18
Willow	4	6	8	6	10	12	8	-	16
Cherry	5	9	11	9	15	18	11	-	24
Sap Gum	4	6	8	7	12	14	99	-	20
Elm	5	8	10	8	12	15	10	-	22
Beech	5	9	12	9	15	18	11	-	27
Ash	5	8	12	8	13	16	10	-	23
Oak	6	15	23	11	28	36	14	-	45
Hard Maple	5	8	11	8	16	20	12	-	23
Birch	5	9	11	9	16	20	14	-	25
Mahogany	5	8	10	8	14	19	12	-	24
Walnut	6	14	19	11	23	30	14	-	40

* Reference: Conway, E. M., Lumber Drying Specialty Co., Journal of the Forest Products Research Society, June 1952, Vol. 2, No. 2

Let's assume that you operate your plant about 200 days a year, that you air dry your lumber, that about half of it is 4/4 and half 8/4. From the table we see that the average drying time is about 5 days for 4/4 lumber and 10 days for 8/4, an average of about 8 days. This means that you could handle about 25 charges a year. If you use 50,000 feet a year, you need a 2,000 ft. kiln. In estimating kiln size, you might want to include some custom drying, especially if your own requirements don't justify a kiln.

A modern kiln of less than 1,000 ft. capacity generally is not practical. Unless you use at least 25,000 feet of lumber a year, you probably can't

justify one. The smallest kiln now being installed commercially by dry kiln companies holds about 4,000 feet. Some shops have homemade "hot boxes" for drying small quantities of lumber, but most of these units give poor service because they lack the equipment needed to control the drying process. If you build a kiln, you want one that will do a good job of drying and increase the quality of your product, and not one that will do half a job.

The cost of the kiln will depend on the type of building you put up and the equipment you use. If you do plan to build, get competent advice before you start on the type of equipment that will best meet your needs. The dry kiln companies and manufacturers of kiln equipment will be glad to help. The U. S. Forest Products Laboratory has done a great deal to advance the knowledge of lumber seasoning. They have a number of publications on seasoning and small dry kilns that are available without charge. Some of them are listed at the end of this article.

A Kiln Is Expensive

A regular cross-circulation kiln is an expensive piece of equipment. The cost of a single track unit with a 50,000 ft. capacity is \$20,000 or more according to an article by A. C. Knus, *Wood Magazine*, Nov. 1949. The cost of small kilns (2,000 to 5,000 bd. ft. capacity) ranges from a few hundred dollars to \$5,000, depending again on the type of equipment and building.

One of the major items of cost is the heating plant. It takes the same amount of heat to dry a kiln charge of lumber whether that heat comes from steam pipes, gas furnace, oil burner, electricity or some other source. Select several systems that might be practical for you and then decide which is best on the basis of purchase price and operating cost. For example, unless you have surplus steam, the cost of a boiler and steam heating equipment might be out of the question for a small kiln. Fuel costs for a steam system are comparatively low, but this may be offset by the labor required to fire the boiler. Fuel costs may be higher for an oil burner but initial cost and operating expenses may be considerably less. If you live in an area where natural gas is available at reasonable rates, don't overlook the possibility of a gas-fired kiln as described by M. M. Lahrbas of the Southern Forest Experiment Station in an article, "Direct Gas-Fired Kilns in the South," published in *Forest Products Research Society Proceedings*, Vol. 3, 1949.

The Forest Products Laboratory has developed a small kiln heated by a hot-air type house furnace that is relatively inexpensive and easy to install. The Tennessee Valley Authority has helped develop a small electric kiln. Three of them have been built and are operating successfully.

Another important item of cost is the type building you use. If you have the space, you can save money by building your kiln indoors. If you build an outdoor kiln, a double masonry wall will probably give the best service. A wooden kiln may give satisfactory service, but the upkeep will be high in the long run because wood just doesn't stand up well under such temperature and humidity conditions.

You will also need fans for circulating the heated air through the lumber pile, a humidifier, a venting system and sufficient instruments to control conditions in the kiln.

How much can you expect to save by drying your own lumber? Let's assume that you build a 2,000 ft. kiln costing \$2,000 and that operating costs,

including depreciation, are \$15 per thousand bd. ft. If you buy green No. 1 Common lumber for \$75 per thousand, and it costs you an additional \$10 for hauling and air drying, then the total cost of your KD lumber would be around \$100 per thousand. Assuming that you would have to pay \$150 for the same stock on the lumber market (a conservative figure), this means a possible saving of \$50. If you dry 50,000 feet a year, your annual saving is \$2,500 -- more than enough to pay for the kiln. You might not do this well, but we know of one shop that did even better. Stair Technical High School, Knoxville, Tenn., built a kiln in 1948 for about \$4,000. The shop superintendent estimates that by buying green lumber and drying it, they saved enough to pay for the kiln in the first six months! (See fig. 4)

But money saved isn't the only thing to think about. By drying your own lumber you can do it right. And having properly dried lumber to work with means a better product. You are the best judge of what that means to you.

Recommendations:

1. Don't fail to use properly kiln dried lumber in the products that require it.
2. Before you decide to build a small kiln, investigate fully. Be sure that it wouldn't be cheaper in the long run to buy KD lumber or have your green stock custom dried.
3. If you build a kiln, get qualified help.

Expert Help Is Available

Publications that answer most of the problems connected with drying lumber are available.

The following publications are obtainable free upon request from the U. S. Forest Products Laboratory, Madison 5, Wisc.

Lumber Seasoning

Report No.

R1642	HOW WOOD DRIES
R1779	IMPORTANCE OF DRY LUMBER
R768	THE SAP OR MOISTURE CONTENT OF WOOD
R1648	SOME WOOD-MOISTURE RELATIONS
R1655	MOISTURE CONTENT OF WOOD IN USE
F.13	MOISTURE CONTENT OF WOOD AT DIFFERENT HUMIDITIES
R1649	METHODS OF DETERMINING THE MOISTURE CONTENT OF WOOD
R1650	SHRINKAGE OF WOOD
R1242	SEASONING DIMENSION STOCK
R1071	SOME EFFECTS OF STORAGE ON SEASONED LUMBER

Dry Kilns

R1776	A SMALL HOUSE-FURNACE LUMBER DRY KILN
D1474	FURNACE-TYPE LUMBER DRY KILN
R1661	TYPES OF LUMBER DRY KILNS
899.9	A BOILERLESS KILN
R1608	A METHOD OF SEASONING SMALL QUANTITIES OF LUMBER
R1646	DRY-KILN BUILDING MATERIALS AND CONSTRUCTION
R1031	LIST OF DRY KILN MANUFACTURERS AND ENGINEERS AND CONSULTANTS IN THE U. S.

The following publications are available from the Division of Forestry Relations, Tennessee Valley Authority, Norris, Tenn. Order by name:

DRYING LUMBER AT WOODWORKING SHOPS
AN EXPERIMENTAL ELECTRIC KILN FOR DRYING LUMBER
LUMBER DRY KILN PROSPECTUS FOR GRAHAM CO. SCHOOL SYSTEM.
ROBBINSVILLE, N. C.

LUMBER DRY KILN PROSPECTUS FOR MANESS MFG. CO., BRYSON CITY, N. C.

(Reprints of this article may be obtained from the Tennessee Valley Authority, Division of Forestry Relations, Norris, Tenn.)

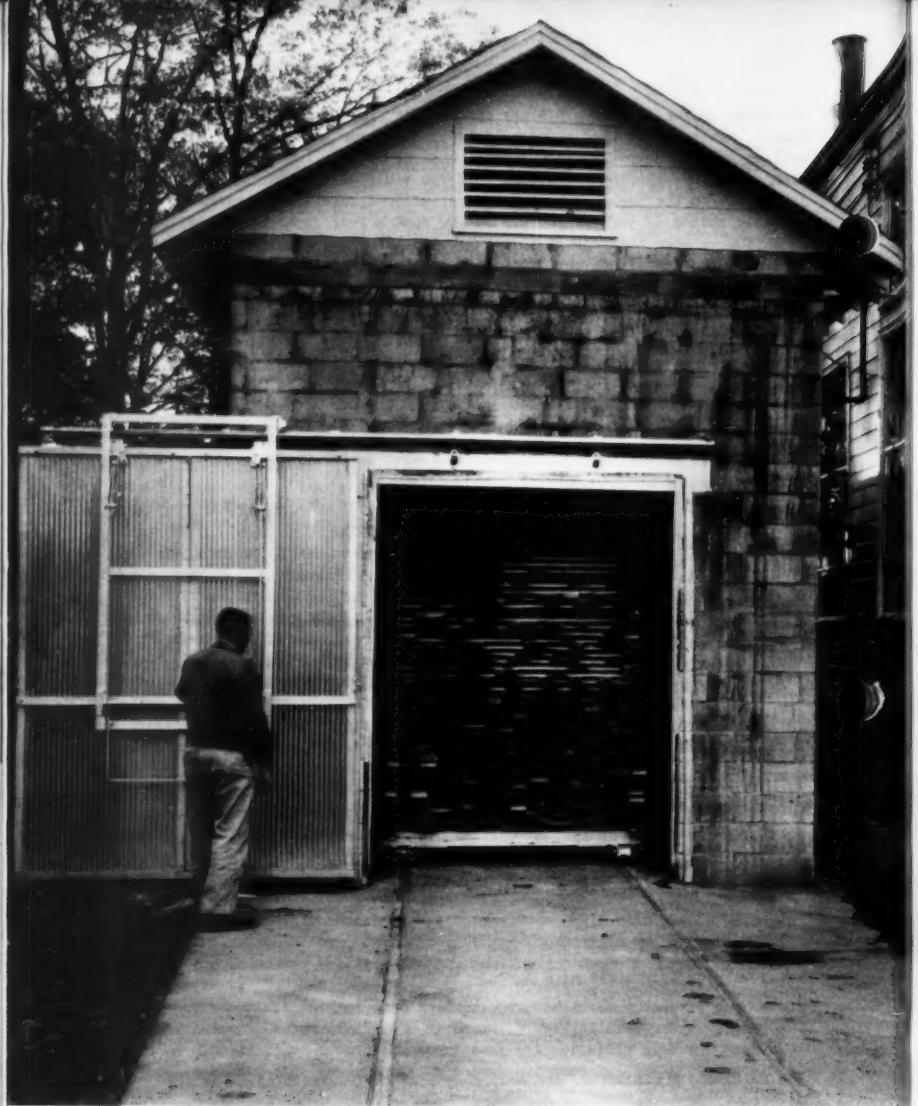


Fig. 4 -- This small electrically heated kiln at Stair Technical High School Vocational Training Center, Knoxville, Tenn., was built in 1948 for about \$4,000. It has a capacity of 3500 bd. ft. of 4/4 lumber. Electric energy costs normally range from \$6 per thousand bd. ft. for air dried stock to \$15 for green lumber. School officials found that the kiln paid for itself during the first six months of operation.

ALL PHOTOS IN THIS ARTICLE BY TVA.

Staff Needs

((((((((((The Council of Southern Mountain Workers gives assistance in discovering, for institutions and programs, trained workers who have a genuine desire to serve where they are most needed. The Council also endeavors to provide the names and brief data about people who are seeking such opportunities.

Such an exchange of information about program needs and available personnel will be publicized in this magazine whenever possible, free of charge.

While the Council endeavors to use discretion in this publicity, it cannot imply more than the bare facts herein stated. Investigation of individual qualifications and evaluation of recommendations must be considered the responsibility of those who find this service of help in their search.

Some of these positions may have been filled by the time you read this, but at press time the following places were open:

GENERAL PRACTITIONER in Jackson Co., Ky. Write Jackson County Kiwanis Club, McKee, Ky.

RECREATIONAL WORKER needed at Stuart-Robinson School, Blackey, Ky., where W. L. Cooper is supt.

RAFT WORKER for Evangelical United Brethren Community Center at Barnett Creek, Columbia, Ky. Write Dr. U. P. Hovermale, 1426 U. B. Bldg., Dayton 2, Ohio.

PUBLIC HEALTH NURSE at Kate Duncan Smith D.A.R. School in Grant, Ala. Write Mr. John P. Tyson.

DOCTOR and NURSE at Pine Mountain Settlement School, Pine Mountain, Ky. Write Mr. Burton Rogers.

SECRETARY at Crossnore School, Crossnore, N.C. Write Dr. Mary Sloop.

RESIDENT NURSE AND RECREATIONAL DIRECTOR at Hindman Settlement School. Write Miss Elizabeth Watts, Hindman, Ky.

LIBRARIAN, CLASSROOM TEACHER and OFFICE ASSISTANT, or combination, at Lotts Creek School, Cordia, Ky. Write Miss Alice H. Slone.

INSTRUCTOR IN BUSINESS (typing and shorthand) at Annville Institute, Annville, Ky. Write to Mr. Alfred Oppeneer.

SOCIAL SERVICE WORKER with Frontier Nursing Service. Write Dr. Mary Breckinridge, Wendover, Leslie Co., Ky.

SECRETARY and a BOOKKEEPER, VOCATIONAL AGRICULTURE TEACHER (to qualify under Smith-Hughes if possible), and a **PASTOR FOR THE AREA** at Pittman Community Center, Sevierville, Tenn.



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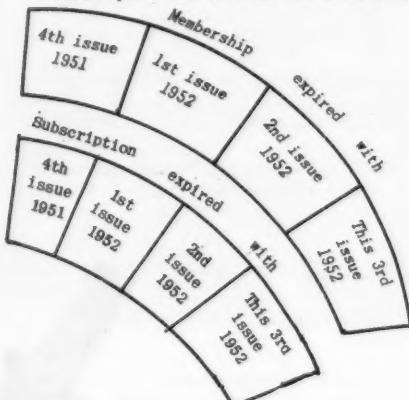
I do not wish to join or subscribe at the moment, but I do wish to be kept informed about the program of the Council _____

Additional questions and comments _____

(Please detach and mail to Box 2000, Berea College, Berea, Ky.)

THE COUNCIL OF SOUTHERN MOUNTAIN WORKERS works to share the best traditions and human resources of the Appalachian Region with the rest of the nation. It also seeks to help solve some of the peculiar educational, social, spiritual and cultural needs of this mountain territory. It works through and with schools, churches, medical centers and other institutions, and by means of sincere and able individuals both within and outside the area.

--Participation is invited on the above bases--



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